

The background is a dark, textured field of deep purple and blue, resembling a microscopic view of tissue or a nebula. A large, thick orange 'C' shape is positioned in the upper left. In the center, there is a cluster of five smaller orange 'C' shapes arranged in a circular pattern.

CENTER OF VISION

Issue #14
October 2016

MassArt Center of Vision

Issue #14

621 Huntington Avenue, Boston, MA 02115
massartstudentnews.com | facebook.com/MassArtStudentNews

ABOUT US

MassArt's Center of Vision serves as a forum for the MassArt student community. We publish a range of mediums, both written and visual, continuously online and monthly in print. Center of Vision is a place for our college community to explore its creative output, express diverging opinions, and discover what's happening on campus and beyond. We believe the sustainability of this publication comes from allowing each new generation of students to make their mark. As a place where every student can have their say, Center of Vision belongs wholly to the MassArt community.

New members are always welcome to join. Here are some positions we're currently looking for:

Online Editor	Columnists
Print Editor	Photojournalists
Art/Music Reviewer	Event Reporters

If any of these interest you, email us at snews@massart.edu and we can help get you started.

SUBMISSIONS

We are always looking for student artwork, designs and writing to feature in our monthly issues and on our website. We accept all kinds of work, in any type of media. If you would like to submit your work, follow the submission guidelines on our website and send your images and writing to snews@massart.edu.

EDITORIAL & ONLINE STAFF

Editor-in-Chief

David Gorelik

Executive Editor / Photographer

Jennifer Smith

Lead Designer

Nikki Chan

Reporter

Alondra Armijo Morales

Secretary

Marlene Cole

CONTRIBUTORS

Editors

Grace Giordano
Tommy Ouk
Liz Morales

Faculty Advisor

Maura Smyth

Publisher

TCI Press Inc.
21 Industrial Ct
Seekonk, MA 02771
tcipress.com



MASSART
MASSACHUSETTS COLLEGE
OF ART AND DESIGN

COSTUMING 101

by Grace Giordano

As Halloween approaches, many of you will consider making your own costume. Congratulations, you're now on the path to sitting on your floor at 3 AM with your eyes watering and your fingers bleeding as you attempt to get the details of your favorite character right, questioning every life choice you've ever made. Believe me, I'll still end up there even with a year's worth of preparation. Whether it's for a convention or Halloween, costuming is no joke.

Also known as "cosplay", the DIY costuming scene is a multi-splendored thing, commonly associated with conventions. The two together function as a three-day alternate universe that's unlike anything else. The closest comparison is Halloween, particularly at an art school, with people dressed in complex costumes all running amok and enjoying the atmosphere. All bets are off and anything can happen here.

If you do decide to get involved with this, or costuming on any level, there's a couple of things to keep in mind:

1. How close is the event? If you're closer than a week and your costume isn't something you can pull from your closet, please for the love of God, just order something online with express shipping.
2. Choose a character you love, it will make this hell of bleeding, hemorrhaging money, and hand stitching worth it.
3. If you have less than six months, don't choose something with complex embroidery, armor, or a weird hairline for a wig—believe me, I speak from experience. Know your skill level and know your deadline. Being ambitious is exciting, but putting undo pressure on yourself for a hobby is never fun.
4. If you do choose to make your own costume, shop around. Visit a lot of stores, see what they have available and remember you can always cut, re-sew and reuse pre-made garments to suit your needs, but be mindful of your budget. Don't focus on every minute detail, start with color-blocking and make sure the costume is recognizable before sweating the small stuff.

So go on, have fun, make that costume—oh wait, it would take *more* money to buy the fabric than the costume? Oh geez, is *that* how much that prop costs? Why are *these* so expensive? Screw it! Amazon it is!

NEW PRESIDENT, NEW PERSPECTIVE

An interview with MassArt's
new President, David Nelson

by Alondra Armijo Morales
and David Gorelik

PHOTO BY ALONDRA ARMIJO MORALES

Q: Can you please tell us a little about your background? Where are you coming from and what you were doing before coming to MassArt?

A: Just before MassArt, I was in North Carolina at the University of North Carolina School of the Arts, which is part of a public university system. So, it's like MassArt in that it's a standard art school in the public system. Unlike MassArt, it's mainly performing arts, so there's music, dance, theater and then visual arts and filming making as well as technical theater. So, that's where I was most recently.

I tell people I am from everywhere and nowhere. I was born in Illinois but I moved a lot; I moved from Illinois to Los Angeles, Denver to Phoenix, Dallas, and lived in North Carolina the last 20 years. I moved around a lot when I was younger, but went to high school and college in Texas. When people would ask 'Where are you from?' I would say 'Dallas', because I lived there longer than any place, and now I guess I lived in North Carolina longer. But now when people ask where I'm from, I'm from Boston because that's where I live now. I'm a musician, I'm [also] a conductor. Growing up I was a brass player and then became a vocalist, actually, in college I switched and that's when I fell in love with conducting and went to graduate school and did that.

My understanding of MassArt was formed several years ago because the school I was at would compare the data about that school to the data of a set of other schools called 'peer institutions'. It's because they are similar stand alone art institution and so we would compare budgets and numbers of faculty and students and all that sort of stuff. So I knew about MassArt that way, and then

I knew about MassArt's history because it was the first public arts institution, first to grant degrees; it has a real legacy.

Then when I came to MassArt and [was] interviewed, I felt very much at home here because the faculty, student body and staff are all kind of the same sort of people as at 'School of the Arts'. I am an artist and I want to develop my ability to do this work in the world, and you have faculty who are highly committed to the work. Not just for their discipline but to the work of students; you have staff who love the community they are in, that care about the mission of the institution. The two schools are very similar in that way, so the fact that they are in different disciplines doesn't change the fact that the communities feel very much the same.

Q: What is something that you're eager to work on or improve at MassArt?

A: That's a good question. I just walked out of 'Table Talks' so that's one of the talks where there's students, faculty, and staff and it was our sixth one. There's some really clear themes that have emerged and they are consistent with conversations I have held around campus.

People really want communication to be better; to know what's happening and they really want to know what decisions are being made and how they're being made, and people really want to be a part of the decision making. They want those decisions to be communicated clearly and I like that people want that. I think communication and transparency in decision making are a couple of things we can all work together on quickly. Interestingly, those things don't cost money. Lots of things we like to do cost

money, and so we know we might not be able to do them right now. I think we need to see together the things that will improve the community; it's already a great community and what I'm hearing is that people are saying we can do this better. We need to think together and provide opportunities for people to get together and just meet one another, [so] there's a name and a face and we are actually working together for the good of the school.

Q: Can you tell us something about your long-term vision for MassArt?

A: I'll mention three things. The first I would call 'Identity'. MassArt has this mission and this legacy of an institution that was founded in order to prepare people to really learn their work as artists and designers and educators, and then to go out into the world and work for the public good and contribute to society, and that doesn't need to change; that mission is the right mission, that shows why MassArt is so important to Boston and to Massachusetts and to the world.

The second piece I'll call 'Sustainability'. Almost every college in the country, in the world, faces financial struggles and MassArt is no different than that. And for us to figure out long-term how we can sustain the programs that we have at the college while keeping education accessible to a diverse student body, and the struggle there is that, for many colleges, the way to make sure the budget works is to raise tuition, but we want to make sure that the education is accessible to as many people as possible, so raising tuition can't be the first way to solve this.

The third is raising the 'Visibility' of the school. People who know MassArt, they really love it and they know what an excellent place it is, but not a lot of people know about it. That doesn't just mean 'over-seas' or 'the rest of the country'; I've met people in Boston that asked what I do, and I tell them and they don't know what MassArt is. So we need to make sure people really know about the school. They know about its excellence, they know about the work its students and alums are doing and I think we all believe we can improve that. The nice thing about that is that we don't need to make up a story about it, there's already a really great story about the college. Now it's up to us to tell that story to as many people as we can. Long-term, I see them as really important things for us to accomplish: sustaining our identity, sustaining the financial liability of the institution, and raising the visibility of the college.

Q: Why do you think that a creative education (art school) is important?

A: It's important because it is an outlet for creative people. That may seem like something we don't even need to say, except it is. I think too many people have their creativity stifled or even put it to sleep in their life. I was somebody that struggled with this, who didn't quite see where I would fit. So for a while I taught music and performed and then kind of left it, and I think one reason I did was because I had other interests. I didn't quite see how I would do what I wanted to do, and I didn't have all the right people around me to help me see what that might be, and even to push me a little more. That worked out fine for me, but I worry about people who it doesn't work out for; who can't find their way because they don't have the space in which to unleash their creativity and have

someone say 'You can do something important', and 'I'm going to help you to do it'. So I think a place like this that provides an art education like this is important for that reason. You probably saw in one of the things (emails) I wrote — so people could make their best work and be their best selves. I think MassArt is that kind of place.

I also think it is important because the world needs those kinds of people. And people ask why art institutions matter, and very often the value of an education or an institution like this is reduced to dollars and cents, and I think that's a mistake. Now, by the way, I think you can make a really good argument for the existence of this institution on the basis of dollars and cents, I just don't think it's the most important reason for it. The most important reason for it is because the world is better off, life is better for people in a world where creativity is unleashed, and that matters in a lot of different ways. It may be that there are some works of art that are beautiful, it may be that there are works of art that are not beautiful that provoke us to think differently about the world, it may be because a creative person has designed something in our everyday life that makes life better; for all of those reasons the world is a richer and better place, if you have creative individuals using their creative abilities and innovating.

So I think it is valuable to the individuals who come here, but I think it is also really valuable for the world to have people who are educated in a place like MassArt.

Q: Is there anything that would surprise the MassArt community to know about you?

A: I think maybe what's interesting is that I said I left the arts, that was because I just went into another field which I don't think everyone knows necessarily. I taught philosophy of religion for years and have continued to do that, so that kind of scholarly work is very much a part of my life and I haven't left it behind. I still read the books, I've done lectures on all of that as recently as last spring [...] so in that way I have interests in both areas. I don't see them as different things. I see them as maybe different approaches to understand the world, and speaking to the world, and helping to offer something to the world. I think the biggest thing, though, is that we tend to think of religion, well technically theology, as talking about God but it is also very much talking about humans. To understand people in the best way I know is to learn about a culture, to study its art and its religion. You learn an awful lot by taking a look at that. You can learn their language, which is important, but if you really want to understand their culture [you can say] show me your art, tell me about your religion and let me experience it.

You learn an awful lot about people [through] those kinds of things. That's why I don't see them as separate, I see them as all of these expressions of what it is to be human and for humans to speak to one another and to be with one another. So that's probably something important to know about me.

To read the full interview with President David Nelson, visit our website at massartstudentnews.com

THE GALLERY

Student Work

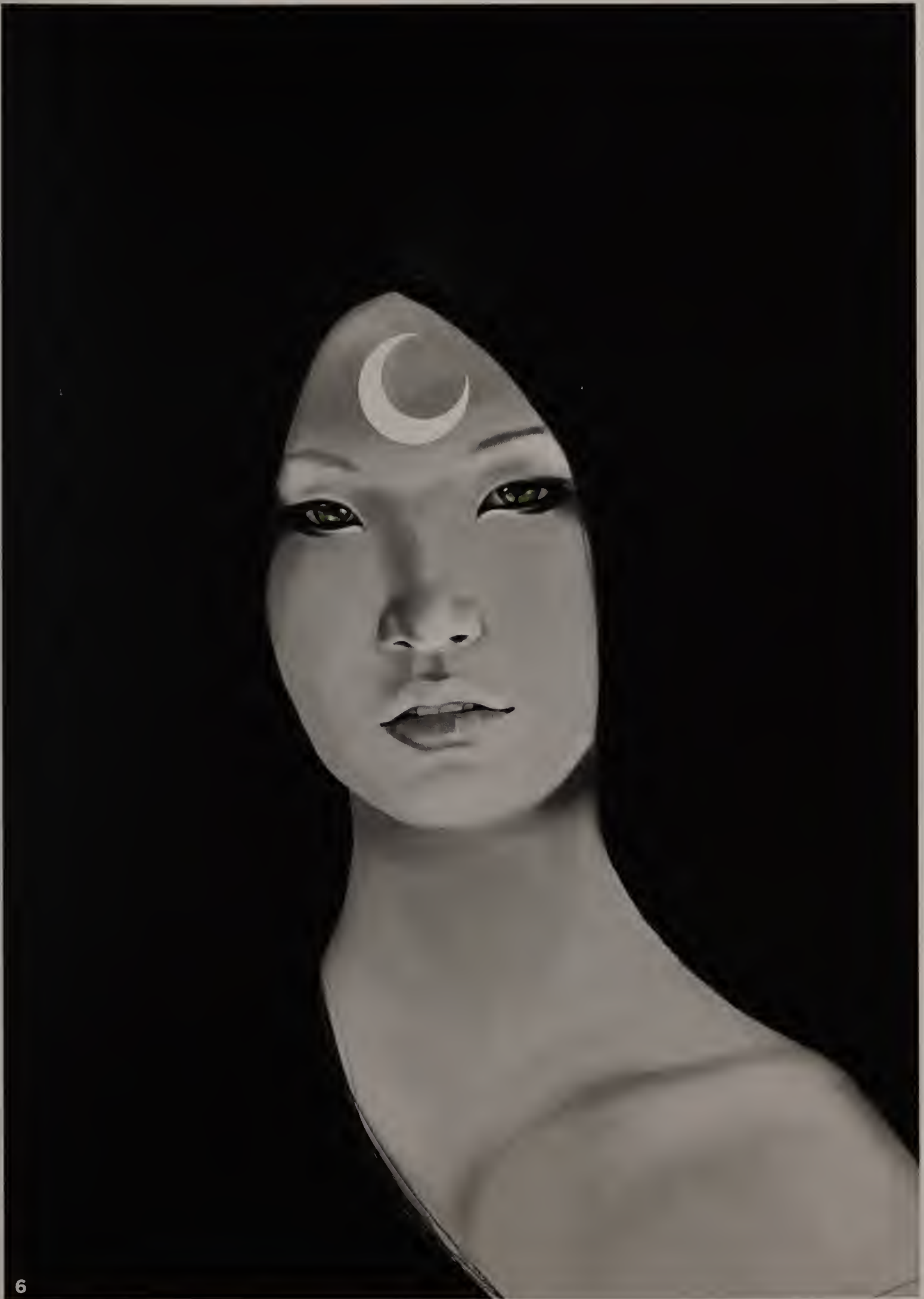






Wanna see your art here too?

Email your work to snews@massart.edu and include your name, major, year of graduation, and the title of your piece.





8





11



12



13

1 "Cosmic Bewitching", Maureen McAfee, Illustration '19 2 "Still Life with Fish", Ashley Miller, Photography '17 3 "Untitled", Haley Jepson, Illustration '18 4 "Mended Vulnerability", Breana Ferrara, Jewelry/Metals '17 5 "Juncture", Michelle Stevens, Illustration '19 6 "The Witch", Elijah Watters, Illustration '18 7 "Shehemoth", Jack Seber-Merolla, Animation '19 8 "Gum Ball", Joanne Ruan, Illustration '18 9 "Alternative Movie Poster for Memento", Hessam Daraei, DMI Graduate Student 10 "Untitled", Soyeon Lim, Illustration '18 11 "Eye", Dora Wang, Illustration '18 12 "At Empty Tables", Katie Burke, Illustration '19 13 "Sparkling Glass", David Banta-Garcia, Film/Video '18

12 tasty teas

by Marlene Cole

With fall in full swing and school kicking it into high gear, we all need a bit of time to appreciate the season before winter is in full effect. Here are some great tea options near MassArt that you can try for yourself:

Chatime

Chatime is down the street from us at 333 Huntington Ave. You don't want to miss it, since it's on the lower level. They're open from 11am to 10pm everyday.

- Oolong Milk Tea
- Chai Tea

Kung Fu Tea

KF Tea is also down the street from us, but a bit farther then Chatime. They're at 334 Massachusetts Ave. They're open from 11am to 10:30pm everyday.

- Kung Fu Black Tea
- Signature White Gourd Green Tea

Starbucks

Can't forget this one. The always-popular Starbucks is everywhere! But our favorite location is the one next to Berkeley School of Music on 147-151 Massachusetts Ave. They're open 5:30am to 10:30pm, except on weekends they open at 6am.

- Green Tea Latte
- Passion Fruit Lemonade
- London Fog Tea Latte

Green T Coffee Shop

Not too far from us, Green T Coffee Shop is up the street at 754 Huntington Ave. They're open from 6:30am to 6pm everyday, except on weekends they open at 7am.

- Lemon Ginger Green Tea
- First Flush Darjeeling Egyptian Chamomile

The Thinking Cup

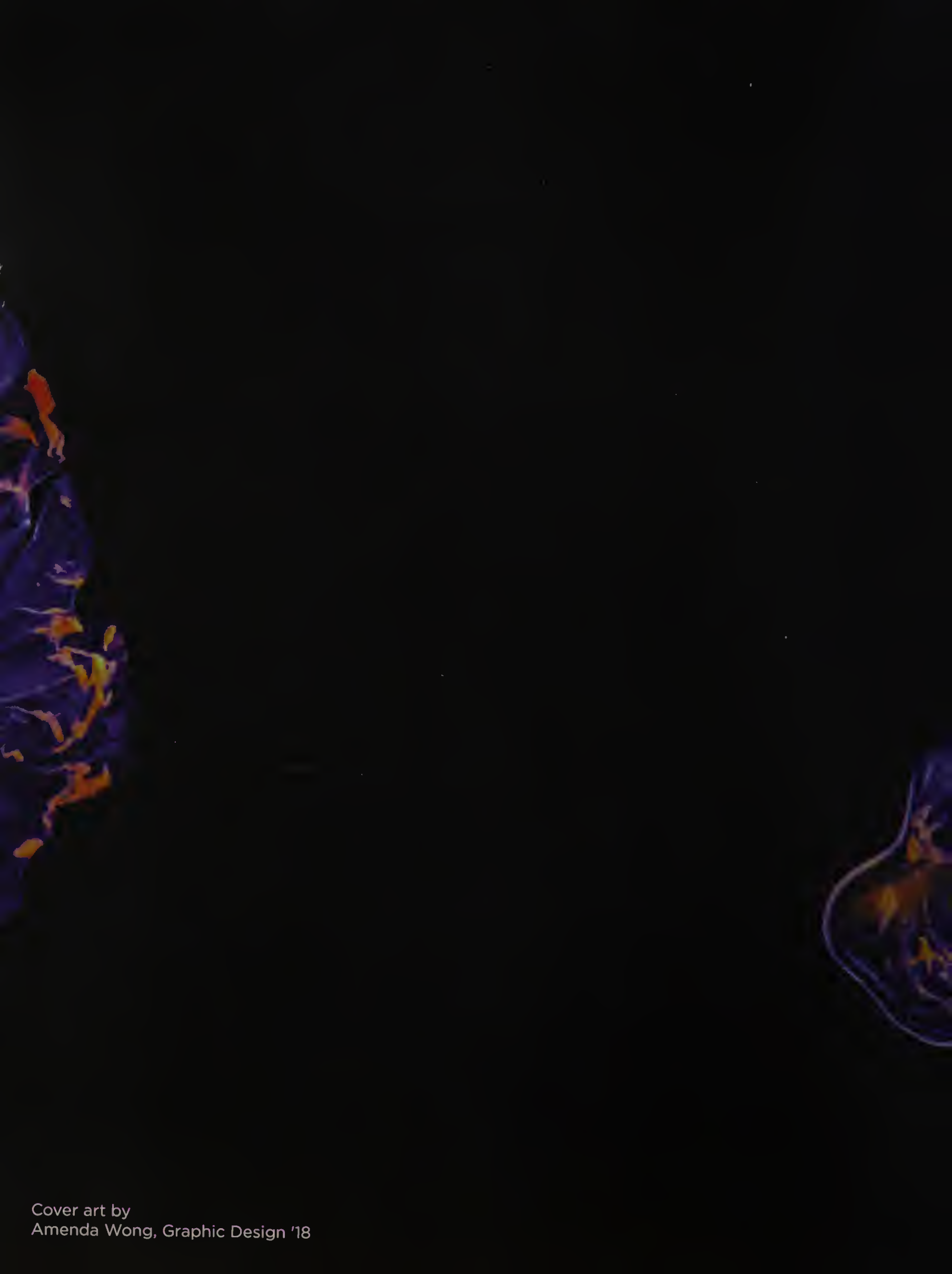
This would be the farthest from campus, but it's definitely worth it for the true tea lovers. They're located at 165 Tremont Street, next to the Common. Open from 7am to 10pm Monday to Wednesday and from 7am to 11pm Thursday to Sunday.

- Crimson Berry
- Blue Flower Earl Grey
- Moroccan Mint

All of the teas range in price from \$3-5 depending on what size you get and how sweet you make them. Most places also have options for snacks and full meals as well. So go try out these places, if you really like them or have a favorite tea shop, let us know at snews@massart.edu!

FALL by Haley Jepson





Cover art by
Amenda Wong, Graphic Design '18